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ABSTRACT

This handbook provides an overview of the videotape program in the Milwaukee County Federated Library System, and outlines the planning and implementation process. It is intended for use by other institutions to learn shortcuts and avoid problems in developing similar programs. History of the program includes a summary of a feasibility study surveying community organizations and media resources, outline of goals and objectives and suggested library uses for videotape resources in reference, entertainment, enrichment--continuing education, and use with groups in planned programming. The collection is described in terms of programming. Collections of videotapes at universities, public television stations, and Public Television Library, the State Educational Television Network, local commercial television stations, commercial distributors, community groups, and other organizations are listed. Descriptions of copyright restrictions and cataloging are also provided. The importance of training in equipment use is stressed and methods are outlined. A final section on purchasing videotape equipment considers planning, selection criteria, how to bid, budgeting, and general specifications for equipment. A bibliography and sample instruction sheet for equipment use are included. (KP)

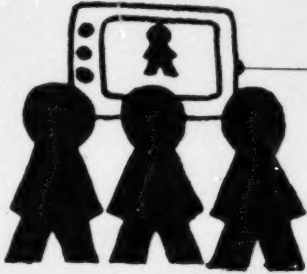
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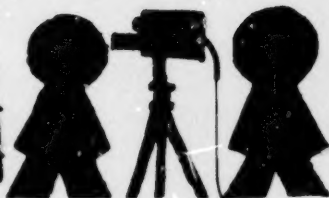
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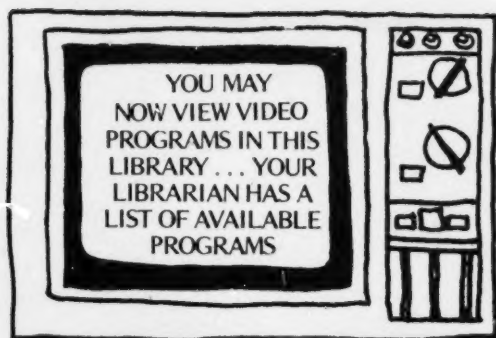
A LOOK AT WHAT MILWAUKEE HAS DONE

LE 005 102



Prepared by INPUT Community Video Center
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This is the message that now greets individuals as they walk into any of the 23 libraries in the Milwaukee County Federated Library System. It means that individuals or community groups can view any of the more than 500 programs available on 3/4" videocassette. You simply ask a librarian for the particular programs you wish to view and, if it is not already at the library, you make a reservation for a viewing at your convenience.

If you are just interested in browsing, you may find a program in the collection of 10-15 tapes already at the library. Programs may include pointers on home buying, appliance purchasing, Wisconsin history, breast cancer, or a portrait of a Wisconsin artist. If you find a program that interests you, a librarian will assist you with the equipment and supply earphones. This may lead to the exploration of a new idea or provide the specific information you wanted. The latter was recently the case with a fellow browsing the shelves for information on home buying. A librarian referred him to a videotape from the Consumer Survival Kit Series produced by the Maryland Center for Public Broadcasting. The program gave him exactly the information he needed. In fact, it was so informative and interesting that he watched it twice and came back with a friend!

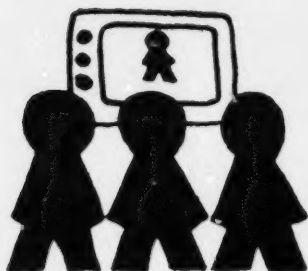
A woman interested in the primitive Tasaday Tribe of the Philippines recently viewed the only filmed documentary of the tribe to supplement her research. Another woman interested in children's literature viewed 30 tapes in a college level course at her neighborhood library.

A variety of documentaries on social issues also provides a wealth of material for students looking for new and interesting materials for school projects. An eighth grader browsing through the tapes selected one called "Subversion" about the United States incarceration of Japanese Americans in detention camps during World War II, wrote his report and returned days later telling of the great response of his class to his paper.

Popular series such as "Little House on the Prairie," Saturday children's specials, and the "Incredible Machine" have been shown during library hours and often integrated into library programs and displays.

The introduction of the videotape in the library has provided some practical applications for the TV medium and an array of exciting possibilities. The success of the program and our involvement in helping to make it work has made our stay at the library most satisfying and, hopefully, very helpful for others who are interested in getting involved in similar activities. The following information is written so that other institutions may learn some of the short cuts and avoid some of the pitfalls in developing similar programs.

Our program incorporates a variety of uses for the videotape. Some of them will undoubtedly be more successful than others in the years to come, but it will be these experiences that will enable us to develop other valuable programs in the future. We offer no "pat answer" to the role of videotape in the library, but present our experience as something which you may find helpful in defining the uses which best serve your needs.



OUR STORY

Since April 1972, INPUT Community Video Center has been working on Milwaukee's South Side providing $\frac{1}{2}$ " videotape equipment and training in its use to non-profit community groups involved in social and educational improvement and change in their communities. INPUT has also provided research and information on the mass media and the uses of cable television in the area.

In the spring of 1973, INPUT and WMVS-TV Channel 10, Milwaukee's public television station began to explore the possibilities of a videotape resource center, which would expand $\frac{1}{2}$ " videotape resources and increase the availability of the videotape programming of Channel 10 and others on a city-wide basis. The initial proposal for such a service was followed by a feasibility study funded by the Patrick & Anna M. Cudahy Fund. The study, conducted during the spring and summer of 1973, surveyed community groups about the usefulness of such a service and how it might best be provided. The kinds of media services and resources offered throughout the Milwaukee area and the country were also explored in the study.

The results of the feasibility study formed the basis for the final proposal to establish an experimental videotape library and training program. The proposal called for a two-year demonstration project, which would determine the feasibility and effectiveness of these services. If the program proved successful, the long-range goal was to incorporate it into an already existing institution and make it available on an on-going basis. Possible institutions were the Milwaukee Area Technical College, the Milwaukee Public School System, and the Milwaukee Public Library.

Funding for the equipment, programs, and personnel for the first year came from the Patrick and Anna M. Cudahy Fund (\$30,000), the Milwaukee Foundation (\$4,000), and the Johnson Foundation (\$2,500). During the second year, funds for personnel came from the Cudahy Fund (\$10,000) and the Milwaukee Foundation (\$5,000).

During the same period of time, the Milwaukee Public Library was taking an active interest in the media. The Milwaukee County Federated Library System, in cooperation with the Milwaukee Public Library, was developing plans for multi-media services that would offer films, filmstrips and audiotape resources. In addition, staff members of the MPL participated in workshops on the role of cable TV and served on committees that formulated a cable TV ordinance for the city of Milwaukee.

Once the funding was established it became necessary to find a location for the project. Originally, INPUT and Channel 10 considered housing the project in a downtown storefront. However, surveys of existing projects throughout the U.S. and Canada showed that the local library was one of the best locations for the service. In our case, provision of a videotape library and training program was consistent with the library's growing interest and involvement in media services. A center housed at the Central Library offered a downtown location accessible from all parts of the city and also gave the library system an opportunity to experiment with the uses of videotape in a library setting without committing funds for staff, equipment or programming.

The unique cooperation of such a variety of organizations contributed greatly to the creation and development of videotape resources in our community. Working together, Channel 10, the Milwaukee Public Library, and INPUT gave the project a broad scope and unique combination of resources that would not have been possible if any of the groups had tried to do it alone.

The Community Video Exchange opened at the MPL-Central Library in February 1974 and operated until November 1975. The Exchange offered a collection of over 250 videotape programs. Use of the programs fell into two categories: in-library use and showings in the community. Three videocassette machines were available for individual viewing which was done on a first come, first served, and walk-in basis. In addition, groups could reserve a program, playback system, and meeting room for showings.

In an effort to extend the service to non-profit community groups which did not have readily accessible media resources, equipment and programs were available for check-out for showings in the community.

As had been pointed out in the feasibility study, existing media resources tended to be monopolized by the larger educational and governmental institutions in the city. For this reason, use of the Exchange by these institutions was restricted to viewings at the library only.

THE STUDY

The feasibility study which preceded the funding of the project asked some important questions which helped us to formulate the operation of the project and the kinds of services to be offered. The study was done in two parts. The first was a survey of 50 community organizations to obtain a profile of the present use of media by them and the informational needs they had which were not being met. The second part was a survey of existing film and media resources to ascertain the level and quality of service being provided. In studying the two areas we were able to avoid unnecessary duplication of existing media resources and services.

THE SURVEY OF COMMUNITY ORGANIZATIONS

The 50 community organizations surveyed represented a wide cross-section of agencies throughout the city which provide social services. We found that few groups used the media in implementation of educational and service goals of their organizations.

Thirty-four of the 50 organizations stated that their use of the media was inadequate or highly inadequate. The most often cited reasons for this lack of media use were: lack of money, lack of relevant programming and limited accessibility to resources.

The most widely used media resource was the 16 mm film. All but 10 of the agencies had access to or owned 16 mm pro-

jectors. Film sources included existing institutions which provided films for free, such as the Museum's film collection, the Art Center's collection, the Commission on Community Relations, and state agencies.

In spite of the many sources that distribute films locally, the use by these community agencies was minimal. Only 50% of the groups had even used museum films and of that percentage half used them only occasionally. Of the other sources available, 75% of the groups hardly used those sources at all.

The types of programs which the agencies felt were most needed but were not presently available, fell into the following categories: health, civil rights, vocational education, local issues, and entertainment.

When asked whether a videotape resource center might be a valuable service for their organization, the overwhelming majority said yes.

SURVEY OF MEDIA RESOURCES

One of the basic problems in group use of the media was lack of resources and poor accessibility. To evaluate the possible reasons for this we surveyed existing sources of media materials in the Milwaukee area including both film distributors and program producers.

The Milwaukee Public Museum's film collection is the largest in the city and the one most organizations used at least once. The collection, however, is jointly owned by the Milwaukee Public School System,

and, as a result, most films have a curricular slant. Primary usage of that collection is by schools and the volume of their use makes scheduling by community groups difficult. In addition, use of the films is limited to city of Milwaukee residents.

Other noncommercial film sources in the city are similarly overtaken by schools, influencing both program content and accessibility.

While a number of program producers do exist in the area, their programs are not available for use by community organizations. For example, the PBS station—WMVS-TV—while cited as a valuable source of programming by community groups, was not being used. Late night scheduling of programs severely limited their use by groups. An additional problem was that programs are not available for use once they are aired. Also, the Milwaukee Area Technical College's TV High School and College of the Air programs are producing courses and educational material for over-the-air use, but the possibilities of using these valuable programs is drastically limited by the necessity of having to view them only at scheduled times. The University of Wisconsin-Milwaukee was also producing programs which were available for classroom use only.

We also discovered that none of the media resources were being made available for individual use because they were set up for group use. Since few people have 16 mm projectors in their homes, any individual use would be extremely limited.

In addition to the playback services available at the Exchange, non-profit community groups in the city of Milwaukee which had no access to video equipment were provided with ½" videotape recording equipment and technical assistance for the production of programs on issues of local concern and interest.

The initial collection of videotapes came from four major sources: WMVS-TV (Channel 10), the Public Television Library (PTL), the Wisconsin Division of Library Services, IN-PUT and other community groups.

Locally produced programs of Channel 10 were added to the collection on a regular basis. These programs included local documentaries, talk shows, and a debate show on local issues. Channel 10 had also produced several courses for credit for the Milwaukee Area Technical College and, initially, a 30-part course on children's literature was incorporated into the videotape library to explore the potential uses of continuing education materials and services in the library.

While the Community Video Exchange project was still in the planning stage, the PTL had begun operating a similar demonstration project in three libraries in Jackson, Miss., Norfolk, Va., and Bloomington, Ind. As a late participant in the PTL "Have You Watched a Book Today" project, the Exchange was able to offer

an additional 130 programs produced by public television stations throughout the country.

The Wisconsin Division of Library Services acquired a collection of more than 75 videotapes, which had limited use by libraries throughout the state because few of them had videocassette equipment. The collection included tapes of many fine series, such as the British Broadcasting Corporation's "America," "Civilization," and "Ascent of Man." The Division agreed to deposit its collection in Milwaukee on a semi-permanent basis in order to increase the availability and use of the programs.

Response to the Community Video Exchange project during its first six months was encouraging and the growing interest in and use of the videotape resources led to the exploration of ways to expand the accessibility of the service. The MPL was interested in the project's potential as an information, educational and recreational resource.

During this time we became aware of the limitations of our location at the Central Library. We were surrounded by the downtown business community and the lack of adequate parking was a problem. As a result, the service was limited primarily to patrons who already frequented the Central Library.

During the summer of 1974, the Exchange and the MPL experimented with the use of the videotape resources in four neighborhood libraries. Each library was given a small collection of tapes, a player, and a TV for two to three weeks. This demonstration project was well received by the public and the library staff. It was an indication of the need for providing videotape resources as an integral part of services offered throughout the library system.

After spending the summer working in the neighborhood libraries, the Exchange began working with the MCFLS to plan for the absorption and expansion of the Community Video Exchange into the county library system. In developing the initial proposal for the MCFLS we were able to draw upon the research and planning we had done for the Community Video Exchange program, condensing the planning process to a period of two to three months. Depending on the programs and needs to be served, such a process could easily have extended to six months to a year. The implementation of a program after it is funded will hinge on the amount and quality of planning that is done in the early stages of development. The Community Video Exchange had the distinct advantage of having operated and tested a variety of approaches for the use of videotape resources in a library setting.

At the same time we were developing goals and objectives, we began formulating a budget for the equipment and programming necessary for their implementation. We identified the probable cost of each item of equipment. The programming budget included programs to be purchased from distributors as well as blank tapes that would be used to transfer programs from local sources.

The projected expenditures for equipment and programming were then combined with processing costs to achieve a total budget. The final proposal was then submitted for approval.

The following is a list of project goals and objectives as determined by the Exchange and the MCFLS:

GOALS

- To increase the availability and use of educational videotaped programs to individuals and groups in Milwaukee County.
- To expand the continuing education services of the library utilizing videotape resources.
- To integrate the videotape service into the existing library service.

OBJECTIVES

- To develop a pool collection of adult oriented videotaped programs based on needs identified in the community survey.
- To establish individual and group viewing centers in each of 23 agencies in the MCFLS.
- To coordinate a distribution and reservation system for the MCFLS whereby programs in the pool collection would be available for viewing at each member library.
- To establish a collection of videotaped courses and continuing education programs available from local educational institutions.
- To train each librarian in the operation of equipment and use of the collection as an informational tool.

LIBRARY USES

The introduction of videotape resources in the library provides many new and exciting possibilities. The wide range of uses and applications in libraries throughout the U.S. makes it clear that there is no packaged or accepted method of integrating videotape into the library (as is the case with the introduction of other media services). A film collection and its uses are an almost universally accepted and identifiable activity. If one chooses to start a film service, the steps necessary for acquiring a collection and developing a distribution system are established and will probably be similar from one library to another. The effective use of a film collection can be measured by the number of films circulated. People generally are familiar with what a film collection is, how it can be used, and what it offers them. Once having set up a collection, the task is to keep it operating and to bring in new titles.

The use of videotape is less tangible. There is no single system of use and application. It is up to each organization to apply the technology in relation to its own needs. For the public it also may be confusing in that videotape resources have not been traditionally available in the library.

Looking at libraries throughout the country, three general categories of use seem obvious. One which receives much attention is library use of cable television for the production of programs and the visual presentation of reference material for home viewers. A second use, also involving production, is the role of the library as a center for videotape production. Such production varies from an archive of local history and artistic productions to staff training. A third general use has been playback, where produced programs are available for in-library viewing.

It is within this last category of "videotape playback" that the MCFLS program is focused and its specific uses defined. For our project, the use of videotape parallels the already existing information services at the library:

1. As a reference tool, a collection of a wide variety of tapes can offer information on specific areas in response to library users' information needs.
2. Entertainment programs offer an enjoyable way to pass time while browsing.
3. Courses and series provide an opportunity for self enrichment and continuing education.
4. The collection also offers a rich resource for group use and library programs.

REFERENCE

The videotapes can offer a new dimension to providing materials. If an individual is replacing his own brakes (in addition to searching through parts manuals and other print materials) he can view a program on the brake system from the Auto Mechanics Series. In the same way, the Consumer Survival Kit presents excellent strategies and cautions for a wide variety of consumer purchases, and provides a good starting point for further inquiry.

For research papers and reports the videotapes provide a new reference tool in addition to other traditional sources. A person studying labor in America, for instance, could obtain several different perspectives on the topic by watching Studs Terkel interviewing workers and union officials, or individual programs on labor from three series on the American Economy, the Welfare System, and American Institutions.

ENTERTAINMENT

As with other library resources, such as periodicals, works of art, and records, some programs in the collection exist just for entertainment value.

ENRICHMENT - CONTINUING EDUCATION

For adults interested in continuing their education without having to enroll in formal classes, the collection offers many opportunities for a more in-depth look at a subject area which can be pursued at one's own speed, convenience and interest. Here the TV is an excellent medium for presenting "how to" information, as well as course material.

A woman learning to knit watched the 10 Busy Knitter programs and in the process completed a sweater of her own. Another woman interested in children's literature watched the telecourse of 30 half hour programs at her neighborhood library. The four courses from MATC's TV College offer the opportunity to explore specific subject areas without having to attend classes at an institution. In addition, TV college participants viewing courses at home can come to the library to review lessons, or to watch ones they have missed.

The 60 part series designed for preparing for the GED is also an important resource for those individuals already enrolled in Adult Basic Education programs, as well as individuals who are preparing to take the GED. Together with the many GED resources at the library, the tapes provide a useful framework for the building of basic skills necessary for passing the tests.

The courses from TV college are also available to be taken for credit on an independent study basis. Individuals who are interested can register at MATC, view the programs at their own speed, and, upon completing the assignments and tests, receive college credit for their work. Tutors are also available through the college for participants. While the courses for credit approach is a valuable service the libraries can now offer, most individuals tend to prefer viewing the series for self-enrichment rather than for credit. The role of the library in serving the need for continuing education can thus be formalized on the course for credit level, or exist on an individual independent study basis. The availability of courses in this manner should provide an area for experimentation for the more formal involvement of libraries in continuing education in the future.

LIBRARY PROGRAMMING - GROUP USE

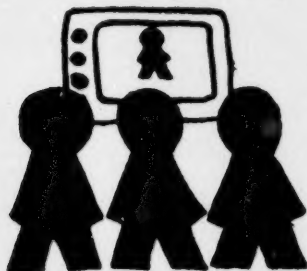
Another use for videotapes is the incorporation of materials into planned library programs. For instance, tapes on early childhood education have been incorporated into library programs for mothers of preschool children. Here the videotape is an inexpensive and readily available substitute for films. In programs for children, "Free To Be You & Me" offers an enjoyable introduction to discussing books and ideas.

The videotapes also provide a good substitute for speakers who cancel appearances. Guest speakers have even begun bringing in their own videocassettes as part of their presentations.

For community groups, the collection offers a wide variety of titles not available through film collections in Milwaukee. Organizations, such as schools and universities, can reserve a library meeting room for showings and discussions. Community schools have used tapes in student showings and in parent education programs. Community groups have also used the collection for staff training and educational programs. The Vietnam Veterans Against the War have presented a documentary on the Post Vietnam Syndrome and the Gay People's Union has shown programs on homosexuality to educate the community about issues which concern them. Church groups also began showing programs on many of the same issues to church leaders and parishioners.

For many groups the library is not a part of the day to day operation of their program. In order to effectively make such new services available to groups, personal contacts and outreach are necessary to bring them into the library to use all of its services.

THE COLLECTION



AN IMPORTANT ROLE FOR PUBLIC TELEVISION

In May of 1973, the Public Television Library, a division of PBS, created a unique project involving three public television stations. It was called, "Watch a Book," and it wanted to find out whether public TV programs, if offered on video cassettes for individual viewing in a library, might supplement broadcast television. It seemed like a natural extension of much of the fine programming available (often too briefly) to the public.

Public TV stations in Bloomington, Indiana; Jackson, Mississippi; and Norfolk, Virginia cooperated with their city libraries. Station WMVS, Milwaukee, became interested in the project and, with the staff of INPUT: Community Video Center, explored the possibility of joining the project with local funds sought from Milwaukee foundations. Gaining acceptance, the Milwaukee experiment was termed "Community Video Exchange" and began operation in February, 1974. A diverse collection of video tape recorded programs was built up, the public informed, and, after two successful years of experimental operation, the project was turned over to the Milwaukee County Federated Library System for further expansion.

The Community Video Exchange project and "Watch a Book" have proven the value of video cassettes and the concept of individualized viewing and reviewing of TV programs in a public library setting.

It Works! A whole new and exciting area of public service has been opened up to libraries and public TV stations. Educators, librarians, colleges, citizen groups and individuals have given a warm welcome to the opportunity to use public television programs for non-broadcast purposes.

Those of us in public broadcasting have long felt the need for an extension—or "replay"—service for our programming endeavors. The Public Television Library, and innovations like the Milwaukee County Federated Library System, join the ranks of fore-runners in this creative and highly useful area. As a result, thousands more people will have access to the best of public television programming.

Dr. Otto Schlaak
Station Manager, WMVS-TV

WMVS-TV & MATC

WMVS-TV (Channel 10) and WMVT-TV (Channel 36) are the two public television stations in Milwaukee. Both stations are licensed through the Milwaukee Area Technical College. MATC also offers courses for credit on Channels 10 and 36 through its TV High School and College-of-the-Air. Channel 10 and the Technical College, in fulfilling their role of "service to the Milwaukee community," were interested in cooperating to increase the availability and use of educational TV programming that was available in only limited ways. Both institutions, through their support of the Community Video Exchange Project at the Milwaukee Public Library played a major role in expanding the uses of educational TV programming in the Milwaukee community and continue to play a role in the operation of the Milwaukee County Federated Library System videotape program.

In the initial phase of the program, Channel 10 contributed its expertise and use of the computer system at MATC to develop the needs assessment survey, which was the basis for the development of the Community Video Exchange pro-

gram proposal.

Local programming at the station was regularly transferred to video cassettes and has been an important and ongoing resource for the community. Unfortunately many valuable local and national PBS programs have limited audiences. But through the video collection much of this information is now available as an ongoing information resource.

MATC through its TV High School and College of the Air have produced a number of 30 part courses which are offered for credit.

Four courses and a General Educational Development (GED) series make up a major portion of the library's videotape collection. As a result, these courses have taken on a new use. TV college users who wish to view a program they missed or review a program of interest can now go to their local library for viewing. Individuals interested in taking a course for their own enrichment but not for credit, can progress at their own pace. In addition, individuals interested in receiving credit but unable to do so within the constraints of a semester can take the courses as part of the In-

dependent Study Program at MATC while actually doing their viewing at their local library.

Another important aspect of Channel 10 and MATC's involvement in the program was their contribution of programming without charging for dubbing. Programs were put on blank tapes provided by the library. This made it financially possible for the library to acquire a greater number and variety of programs than if it had to pay additional fees to MATC or Channel 10.

But perhaps the most important element in the success of the program was the development of a cooperative relationship between the participating institutions. The relationships between MATC Channel 10, the library, and the Community Video Exchange were of an informal nature. There were no contracts, boards, or institutional territories being protected. Informal relationships made possible sharing and experimentation which resulted in much flexibility for the project. This type of flexibility may not have occurred had formal restrictions been placed on the project or any of the institutions.

PROGRAMMING

The goals developed for the Milwaukee County Federated Library System videotape program were the basis for the selection and evaluation of programs. The video collection was designed to serve the informational, educational, and recreational needs of adults. We were interested in acquiring programs dealing with local issues of immediate and on-going interest in the Milwaukee community. We hoped to expand local sources of programming that had been available to us during the Community Video Exchange project. For programs we would have to purchase, we had established what we considered to be an average reasonable cost per program of \$150.

The videotape collection presently available consists of a broad range of titles and subject areas from a variety of producers and distributors. The process of acquiring a videocassette collection is different from that of acquiring films or filmstrips. Few source books of a comprehensive nature are available. Videocassettes, except for their use by educational institutions, are a new area that the traditional media distributors are just beginning to explore. This, of course, has its advantages and disadvantages. On the one hand, there were few precedents for purchasing many of the programs that we wanted and this gave us some room for negotiation. On the other hand, there was a great deal of searching to do in order to discover many of the sources that might be available. We did have the additional advantage of having already built a collection for the Community Video Exchange in the 18 months prior to the beginning of the county library program. Because of this, the library system was able to start out with a basic collection of almost 200 programs.

Probably one of the richest sources of programming available and the least tapped is local producers of television programs. Our interest was in expanding the availability of these programs and developing more intentional uses for them by both groups and individuals. Exploring these local sources meant establishing

cooperative relationships between the library and other institutions and organizations in the community.

The cost of the programs we obtained from this wide variety of local sources was never more than the blank tape and any dubbing charges that were required. Most of the programs were produced by publicly supported institutions so that providing programs to the library was a way of expanding the use and availability of their productions to the community. More than 60% of the present videotape collection comes from the local sources described below.

While more than half of our videotape collection is made up of programs obtained from local sources, there are many programs available for purchase. Some distributors are becoming well known as sources of videocassette programs. Many others became known to us as a result of intense searching. There were several directions we explored.

1) Although the Public Television Library has become a distributor of PBS programs from around the country, an examination of its catalog showed that there were many PBS stations that, for a variety of reasons, were not contributing programs for distribution. One outstanding example of this was WNET/13 in New York, one of the largest PBS producing stations. One of the first things we did was to compile a list of PBS stations throughout the country and contact them on an individual basis. We decided to contact those stations that had programs available through PTL but could possibly also have additional programs to be sold.

2) Since much of the programming on videocassette was originally produced on film, we decided to explore film sources to inquire about the availability and cost of obtaining their films on the ¾" videocassette format.

3) There are a number of commercial distributors of videocassette programming that can be found in source books, such as *The Video Player Source Book*.

COLLEGE OF THE AIR

Milwaukee, like other metropolitan areas, has a good amount of instructional programming that is broadcast. The College Of The Air of the Milwaukee Area Technical College airs several college courses for credit on our local PBS stations—Channels 10 and 36. Several of the courses they offer are produced in cooperation with these stations.

The TV courses primarily offer people, who cannot attend classes at MATC, an opportunity to obtain college credit. They are also available on ¾" videocassette at the Milwaukee Area Technical College library for people to view programs they have missed, to review or to view programs for credit at their own pace as a part of an independent study program at the school.

American Economics - 30/30 min.
American Institutions - 30/30 min.
Children's Literature - 30/30 min.
Communication Skills - 30/30 min.
Your Future Is Now - 60/30 min.

WMVS-TV (CHANNEL 10) AND WMVT-TV (CHANNEL 36)

The Community Video Exchange project was co-sponsored by WMVS-TV (Channel 10), our local PBS station. During the 18 months that the videotape library was operating, the station contributed programs it had produced on a regular basis. Although Channel 10 does contribute programs to the Public Television Library for distribution nationally, many of its programs deal with topics and issues of particular interest to the Milwaukee community. Because of its initial enthusiasm and support for the videotape model project, Channel 10 was interested in continuing to contribute programming to the library collection.

Cityside:

Alternatives to the Nuclear Family
The Free University
Meta House
Redistricting Schools - The Conta Plan
Door County Creations - 10/30 min. 1/60 min.
Los Asesinos - Cancer

Milwaukee Advocates Series:

Do Milwaukee Teachers Have the Right to Strike?
Does The Journal Company's Multi-Media Ownership
Constitute Excessive Control of the News?
Is Integration Really Necessary for Quality Education?
Should the Milwaukee Chief of Police Be Made More Accountable By Having a Fixed Term of Office?
Should Milwaukee Police Decisions Be Subject to a Civilian Review Board?
Should Political Campaigns in Wisconsin Be Financed by State Funds?
Should Strikes by Public Employees Be Legalized?
Should the U.S. Constitution Be Amended to Prohibit Abortion?

Milwaukee River Task Force
Origami - 13/30 min.
Roots and Radicals
Through Eyes of Blackness
Time of the Savior
West Allis Paramedics

PUBLIC TELEVISION LIBRARY

The Public Television Library has one of the largest collections of programs available on ¾" cassette. Programs are more current than the ones originally used in the Watchbook Experiment and the quality and variety of programs has improved. Of programs purchased by the library the largest single group is from this source.

Abortion and Sterilization
Ali About Welfare Series: 5/30 min.
Artists In America: Roberta Flack
Artists In America: Sam "Lightnin'" Hopkins
Auto Mechanics Series: 10/30 min.
Blacks, Blues, Black Series: 5/60 min.
The Busy Knitter Series: 10/30 min.
Chicano
Children in China
Chrome Plated Nightmare
Color Her Sunshine
Drink, Drank, Drunk
Drugs in the Tenderloin
Elliot Norton Reviews: Jack Lemmon
Family Planning
Fantasy in Mime
Fench Around the Amish
Fusion: The Energy of Promise
Inside Golden Gate
Jane Kennedy: To Be Free
Male Menopause
Mark Waters Story
Marshes of Two Street
The Mystery of the Anasazi
Nine to Get Ready Series: 12/30 min.
No Gun Towers, No Fences
Plutonium Connection
Prison without Bars
Racing on Thin Air
Sculpture in the Open
Sex Education
Soaring over the Rockies
Solar Energy Series: 4/30 min.
Stockyards
Strange Sleep
Subversion
Take the World from Another Point of View
That's Life Series: 13/30 min.
This Is Rodeo
Turning Points: Is There a Bike in the Mix?
Vasectomy: Male Sterilization
Why Do Birds Sing?
Will the Fishing Have to Stop?

UNIVERSITY OF WISCONSIN-MILWAUKEE

Several departments at the University of Wisconsin-Milwaukee have produced videotape programs for classroom use. The Political Science Research Lab has, for a number of years, taped speakers who have appeared on campus on 1/2" video. A special project of the School of Education produced several programs on 1/2" videotape. A professor in that school also produced a series of 13 programs examining the American educational system in cooperation with the University's Instructional Media Lab. All of these programs were previously available for classroom use but were not generally accessible to the total community.

Akido	
Cesar Chavez	Fine Arts Quartet
Clyde Bellecourt	Interview with Bobby Seale
Conversation Series:	It Can Be Done
Aaron Copeland	Margaret Mead
Alfred Eisenstaedt	1972 Election in Milwaukee
Oscar Robertson	People's Organization and Politics
Ossie Davis	Thirty Minutes with Frances Farenthold
Jackie Robinsin	Thirty Minutes with Fishbait Miller
Frank McGee	Thirty Minutes with Harold Hughes

Cultural Pluralism & Human Relations in the American School - 15/30 min.

STATE EDUCATIONAL TELEVISION NETWORK AND WHA-TV, MADISON, WIS.

The state Educational TV Network produces instructional programming for the schools throughout the state as well as evening programming that is aired on PBS stations throughout the state.

The Madison PBS station produces some of its own programs as well as most of the programs for the State Educational TV Network and the University of Wisconsin-Madison. Working with WHA-TV and the State Educational TV Network we were able to obtain copies of many of the programs they produced that were not being distributed through other sources such as the Public Television Library.

American Pie Forum - 13/30 min.	
Drum and Bugle Corps	Prophet without Honor
Fat of the Land	Song of the Inland Seas
Glimmerings	Three-Two Pitch
Longtime Neighbors	Visions

INDIANA UNIVERSITY-AUDIO VISUAL CENTER

Indiana University's Audio Visual Center is just beginning to explore the possibilities of distributing its films on videocassette. We had arranged for the purchase of a number of WNET-TV productions, however, the distribution rights to several of the programs had been turned over to Indiana. We were able to purchase several WNET-TV programs on videocassette for a discounted film price.

Flicks I
Flicks II
Mind of Man
No Tears for Rachel
Why Did Gloria Die?

WNET/13

Programs produced by WNET-TV have for a long time been available on film from the University of Indiana's Audiovisual Department. Since we were interested in obtaining the programs on 1/4" videocassette, we approached WNET-TV directly to find out what the possibilities would be. Timing was definitely on our side. The station had just put together a brochure of programs on film and videotape that soon would be distributed. In addition, the producers were excited to hear about the Milwaukee County Federated Library System videotape program and made an effort to offer us as many programs as possible for which they had the rights.

Angela Davis: A Closer Look
As The Twig Is Bent: How Do Your Children Learn
The Bikinians
Chile: A Special Report
An Eames Celebration
Ed Sadlowski: A Message to Pittsburgh
51st State: Focus on Eating Habits
Food Crisis
Genetics: A Question of Morality
Jerry Della Femina: The Cat that Barked
Maggie Kuhn: Wrinkled Radical
Murray Kempton: Sentimental Socialist
Mystery of the Maya
The Oregon Attitude
Puerto Rico: Colony or Commonwealth
Ralph Nader
This Neighborhood Is Obsolete
Toys, Sugar Prices
Valerie Harper: TV's Rhoda
The Weather Machine

MARYLAND CENTER FOR PUBLIC BROADCASTING

Although the Maryland Center for Public Broadcasting distributes a number of programs through the Public Television Library, it also distributes many of its productions on its own. While it has an interesting selection of programs, many deal with history and the arts in Maryland. We were most excited about the Consumer Survival Kit Series. The library purchased all 26 program handbooks for each of the local libraries. Since the programs were going to be available for use only within the system, we were able to negotiate a price that would allow us to duplicate the programs, if there was a need. Many of the Consumer Survival Kit programs now are a part of deposit collections in several of the neighborhood libraries as well as through the pooled collection.

Consumer Survival Kit Series:

Air Travel	Large Kitchen Appliances
Auto Repair	Land Sales
Baby Materials	Mail Order Sales
Clothing	Medical Insurance
Condominiums	Mobile Homes
Cosmetics	Moving
Credit	OTC Drugs
Door to Door Sales	Shoes
Floor Covering	Supermarket Strategy
Funerals	Tires
Furniture	Toys
Home Buying	Used Cars
Home Repair	Weight Control

LOCAL COMMERCIAL TV STATIONS

While most of the programs on the local commercial broadcast stations are network programming, the local stations do produce a number of programs on special topics or issues. Two stations WITI-TV, (Channel 6) and WTMJ-TV, (Channel 4) expressed interest in making these programs available to us and also to the library as a way of expanding their availability and use in the community. In addition, the Milwaukee Public Library produces two series at Channel 6, Public Conference and Critique. These programs are aired on Sundays and, as a result, are seen by a small audience. The library now will be placing cassette copies of these programs in the videotape collection.

WTMJ-TV (CHANNEL 4)

Breast Cancer Special
Some Call Them Gay
Still Number 1 - Heart Special
Tornado Special

WITI-TV (CHANNEL 6)

Another Face of Love: Understanding Homosexuality
Cable TV and the Community
Making of a Heart Surgeon
The New Reporters: VD A Teenage Menace
Perspective Inner City: Black Child Development
Perspective Inner City: Food, Shelter, Clothing
Post Vietnam Syndrome

MILWAUKEE PUBLIC LIBRARY

Author-In-Residence Lecture Series - 60 min. ea.

Ellen Raskin
David McCord
Virginia Hamilton
Marsha Brown
Franklyn Branley

Author-In-Residence Library Playhouse Series - 15 min. ea.

Ellen Raskin	Virginia Hamilton
David McCord	Marsha Brown
Gerald McDermott	Franklyn Branley

Critique Series - 30 min. ea.

Anita Loos - *Kiss Hollywood Good-bye and Other Works*
Edwin Newman - *Strictly Speaking: Will America Be The Death of English*
Grace Paley - *Enormous Changes At The Last Minute*
John Gardner - *The King's Indian*
Justin Kaplan - *Lincoln Steffens - Biography*
Ishmael Reed - *The Last Days of Louisiana Red*
Madeleine L'Engle - *Summer of the Great Grandmother*
Marjorie Bitker - *Gold of Evening*
Richard Adams - *Shardik and Watership Down*
Charlotte Salisbury - *Russian Diary*

Public Conference Series - 30 min. ea.

Are Women Getting Paid What They're Worth?
Helping Children with Learning Disabilities
The Latin American Minority
Nursing Homes: Is the Criticism Justified?
Rational Behavior Training
Status of Human Rights in Chile
Systems: A New Approach to Library Service

TIME-LIFE VIDEO

Presently, Time-Life Video is one of the largest commercial distributors of TV programs on the $\frac{1}{2}$ " videocassette format. It has a wide variety of topics from a number of excellent producers, including the BBC. Prices are high. "America," "Civilisation," and "The Ascent of Man," for instance, are three series that cost about \$5,000 each.

During the first year of the Community Video Exchange project we had an opportunity to make these programs available since they were on loan to us from the Wisconsin Division of Library Services. We found they were used by a limited number of people and felt that spending more than 50% of our program budget for 39 programs - no matter how excellent they were - would not be justified.

Big Game America
Friendship First, Competition Second
March of Time Series:
Demagogues and Do-Gooders
Under the Clouds of War
Exits and Entrances
The Movies March On

McGRAW-HILL FILMS

Since the county library system had purchased 16 mm films from McGraw-Hill for use in its film collection, the company was open to negotiating a way for the library system to make these same programs available on a $\frac{1}{2}$ " videocassette. A three year leasing agreement was arranged whereby the library could transfer films purchased to cassettes on its own tape at its own expense. The leasing fee came to about \$5 a year based on a 2¢ per showing charge and an estimated number of showings per year.

... And Everything Nice
Free To Be You and Me
Ireland
The Kremlin
Life in the 30's
Mark Twain's America
Shakespeare: Soul of an Age
Skinny and Fatty
The Twenties

3-M COMPANY

As the sponsor of the PBS special VD Blues with Dick Cavett, the 3-M company is now distributing the program on videocassette. The company also offers a series on videotape production which can be purchased or obtained free of charge depending on the amount of blank tape purchased from it.

Sight and Sounds of Videotape Production
Camera Techniques for Videotape
How to Perform on Television
How to Produce a Videotape Program
Lighting for Videotape Production
A Practical Guide to Sets and Props for Videotape Production
Set-up, Operation and Care of the Videotape System
VD Blues Series
Don't Give A Dope - General Information
Gonorrhea: VD Is Nothing to Clap About
Syphilis - The Gift That Keeps on Giving

VIDEOTAPE NETWORK

The Videotape Network was recommended to us by WNET-TV because it distributed a number of WNET-TV productions. The Videotape Network leases program packages to college campuses for use on closed circuit TV systems. However, since the library project would be making programs available for in-house use only, the network was interested in exploring the possibility of actually selling copies of its programs. Prices were negotiated.

Most of the programs purchased from the Videotape Network cost more than programs from our other sources, but this included programs that would not be available from any other source. Many of those programs are documentaries produced by major broadcasting networks as well as programs the network produced specifically for use on college campuses. They are high quality productions and added depth to our collection.

- Black Omnibus #1
- Black Omnibus #5
- Cave People of the Philippines
- Cuba: The People
- Future Shock
- Growing Up Female
- Heavyweight Championship Fights: 1947 - 1974
- Lenny Bruce without Tears
- Murder of Fred Hampton
- Nashville Sounds
- The Navajo Way
- Sorry No Vacancy
- Visit with Pablo Casals
- White Collar Trap
- Who Shall Feed the World?
- The World of Buckminster Fuller

COMMUNITY VIDEO GROUPS

A number of 1/2" videotape programs were produced by Input Community Center and the Westside Community Video Center working with a variety of community organizations on local issues. While many of these programs were produced for specific uses by the particular group in its work in the community, the issues explored are of interest to the total community. There are also video groups throughout the country producing tapes for use in their local communities.

- Arnold Lobel: Children's Author and Illustrator
- Away with All Pests
- Distortion in Your Local News
- E. Grupo
- Eldercare Line
- Halfway to Somewhere
- Homemade TV - Women on Women
- Indian Community School
- Lettie Pobegrin: Growing Up Free
- Maggie Kuhn: Grey Panther Leader
- Milwaukee Public Library Turn-of-the-Century Poster Exhibit
- Native American Week
- Nick Johnson - Your Rights and the Media
- Over 60 and Safe
- Redlining
- Southside: Then and Now
- Studs Terkel Interviews Emma Holmes and Maggie Tiller
- Studs Terkel Interviews Peggy Terry
- Taxation: Citizen Representation and Participation
- Taxation and the Elderly
- Taxation and Transportation
- United Farm Workers Boycott

COPYRIGHT - DUPLICATION

Using a videotape recorder and TV monitor, programs can easily be recorded off the air and stored on tape. *This ability to build a collection of tapes without purchasing programs is the heart of the copyright problem and the concern of producers for creating more up to date copyright laws.* Many schools have been recording programs off the air for use in their classroom. Because this is done so frequently in schools throughout the country and visibility is high, program producers have not been able to stop such "pirating" practices. However, for a large library system in which the visibility of a collection is high, this pirating approach may be a risky venture. A number of law suits have already evolved in which producers have tried to limit this activity through the courts.

In addition to pressing for strong copyright legislation, producers have also sought to limit the duplication of programs through contracts they develop with groups who purchase their programs. Purchase of a videotape program through a producer/distributor is almost always qualified by an agreement which limits

use of the program. The program purchased will most likely include the following restrictions: 1) use is restricted to viewing on one TV only, with no admission charge; 2) the program cannot be shown on CCTV, ITFS, or CATV systems, without special agreement at additional cost; and 3) no duplication of programs.

For our program the duplication restrictions presented a real problem. With 23 different libraries in the system ordering programs from a pooled collection we wanted to avoid long waits for particular programs that would be most popular. One method of increasing *availability* would be to circulate a single copy of a particular program and duplicate it when there was a conflicting request from another library or an increased demand in general. One limitation to using a pooled collection arrangement is that programs will not always be available for people on an immediate basis. This tends to inhibit full use of the collection.

We were also interested in maximizing the *accessibility* of the collection to all in the community. We wanted to design a way for at least some programs to be read-

ily available at local libraries. Of the tapes which could be duplicated, each library could select 15 half hours of programs to keep on deposit. The local librarians chose those programs which they felt might be of interest to their particular community. Those programs which proved to be unpopular could occasionally be exchanged for other titles.

Ideally, we would have liked to make the whole collection available for these kinds of duplication purposes. However, we were only able to do so with those programs we obtained for no costs beyond the purchase of blank tape and dubbing fees. The only exception was the Maryland Center for Public Broadcasting, which gave us permission to duplicate tapes for use within the library system. We were interested in negotiating similar agreements with other program producers, but have not been able to do so to date. This inability to duplicate many of the more popular purchased programs severely limits accessibility and, therefore, also use.

In a library system when a book is particularly popular multiple copies are pur-

chased. However, the cost for multiple purchases of videotapes is prohibitive.

Our position has been that in purchasing a videotape we are actually purchasing the right to show that program, not just the videocassette. Since we were not interested in duplicating programs in order to distribute them outside the library system, we cannot agree with the necessity of having these types of duplication restrictions. A library system composed of 23 agencies has a need for some kind of duplication rights if it intends to make this resource easily accessible to the public.

It is unclear what effect the new copyright legislation will have in this area. It is doubtful that many of these questions will be fully answered. Libraries as community institutions involved with media can help to establish precedents in this area.

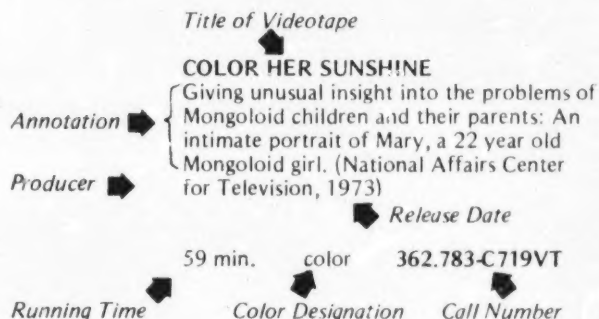
We began to explore ways to obtain videocassette copies of films from the various film distributors. Some distributors sell videocassette copies at the same price as film. Some offer small discounts for films on the videotape format. We found negotiations with distributors, such as McGraw Hill, reasonable. The MCFLS had purchased a number of 16 mm films from McGraw Hill. McGraw Hill was willing to allow us to transfer these films to videotape at our expense for a nominal leasing fee of \$5.00 per year. For a library which has already developed a substantial film collection, this opportunity opens a whole new area of uses for film material.

A final suggestion in this area relates to the availability of some tapes if they are not to be distributed. The fact that our collection of videocassettes was to be used only within the library system and, therefore, would not be available for loan outside the system made it possible for us to acquire many programs that might not have otherwise been available. Our purchase of programs would not interfere with other possible markets for the producers and distributors of videotape programs. This qualification on use may be a helpful bargaining position in making purchases.

CATALOGING

As novices to the inner workings of a library, we found the cataloging process a complex maze of rules and paperwork, which demanded considerably more time than we had anticipated. The process included: 1) writing descriptions, 2) assigning Dewey numbers and subject tracings, 3) assembling a book catalog and 4) processing the materials.

EXPLANATION OF TITLE INDEX ENTRY



DESCRIPTIONS

The kinds of descriptions written for the programs are important for the library user as well as the cataloger. From our experience at the Community Video Exchange we became aware of the necessity of giving people complete information about the format as well as the content of a program. If a person is going to set aside 30 minutes or more to watch a particular program, it is essential that the program offer what he or she expected either in terms of information or entertainment.

For example, if a program is a 60 minute formal debate on a particular issue, it is important to let people know that so they do not expect a slick documentary. If a program is about a famous performer, it is important to let people know whether the person is being interviewed or actually performing.

Probably the most important thing we learned is that you cannot fully depend on the program descriptions of distributors and producers of programs to determine the content and format of a program. As a result, the programs should be viewed and descriptions written by the person doing the cataloging. In our situation this was not possible because there was not enough time and only one person was assigned to do the cataloging. Consequently, the catalog had to rely on our written descriptions for the determination of Dewey numbers and subject tracings.

DEWEY NUMBERS AND SUBJECT TRACINGS

The cataloging of videotapes does not necessarily require using Dewey numbers or Library of Congress subject tracings. In fact, it is highly unlikely that any videotape collection now or in the near future will be so large that an accession system could not be used instead. For exam-

ple, in putting together the original catalog for the Community Video Exchange collection, we arranged programs by subject area: social issues, cultural, instructional, children's programs, and entertainment.

Upon taking over the collection the MCFLS decided to use Dewey numbers and LC subject tracings. This was done for two reasons: 1) the long range goal of the system was to eventually put the media resources into the card catalog so that people seeking information would know immediately the total resources available on a particular topic, and 2) although the present collection included about 500 programs, future expansion of the collection was planned and this formal cataloging system offered the greatest flexibility. While the actual process of cataloging took more time than was originally anticipated, future acquisitions and changes in the LC system for audio-visual materials should help to considerably speed up the process.

PROCESSING

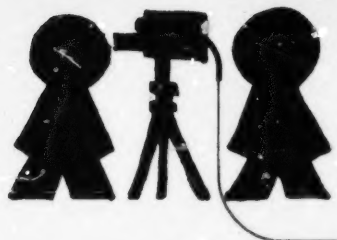
If you decide to put your own labels on tapes, it is essential that this be done long before the collection is made available. Because of delays in the ordering of labels the opening of the collection was postponed for more than two months. The actual application of the label to the tapes doesn't take much time if the labels are prepared soon after acquisition.

A BOOK CATALOG

In order to maximize the potential uses of the collection, a separate book catalog was printed for distribution to community organizations and for use by librarians and patrons. The catalog consisted of an alphabetical title listing and a subject index. The descriptions in the title index were done in the form shown above.

SOURCES WE EXPLORED

SOURCE	3/4" FORMAT	PRICE	CONTENT
Alternate Media Center	Negotiable	Negotiable	Community Issues
Alternate Visions	Yes	145-175	Acupuncture, Solar Energy, Drugs
American Educational Films	Yes	225-300	Education, Health, Social Science
American Enterprise Institute	Yes	125	Issues, Debates, Government-Politics
April Video	Yes	63-115	Environment
AVED	Yes	90-330	Educational - Instructional
Carousel	Negotiable	Negotiable	Education - Social Issues
Cornell University, ETV Center	Yes	41.00 +	Social Issues
CRM	Negotiable	Negotiable	Psychology, Education, Social Issues
Denver Community Video Center	Negotiable	Negotiable	Community Issues
Double Day	Yes	Same As Film	Instructional - Educational
Electronic University	Yes	125 +	Allan Watts
Encyclopedia Britannica	Yes	Negotiable	Instructional - All Areas
Film Fair	Yes	Film \$ + \$10	Instructional - Social Issues
Films Inc.	Negotiable	Negotiable	All Titles
Great Plains	Yes	180 + Cassette	TV Courses
KETC-TV, St. Louis	Yes	125-150	Educational
Martha Stuart	Yes	250	Social Issues, Talk Show
Medcom	Yes	125-190	Patient Education - Humanities
Modern Video Center	Yes	Free Loan Only	Industry, Travelogs
NIT	Yes	Lease only?	Instructional
Optic Nerve	Yes	150-200	Social Comment
Public Service Video	Negotiable	Negotiable	Community Issues
Sterling Films	Negotiable	Film Price +	Educational
Tulsa Library	Yes	Negotiable	Foreign Policy
TVTV	Yes	275	Social Comment
University Community Video Center			
Minneapolis	Yes	Negotiable	Community Issues
Weston Woods	Yes		Children's Stories
Blue Bus	Yes	175 +	Health Care in China
Indiana University Audio-Visual Center	Yes	Same AS B/W Film Print	All Areas
McGraw-Hill Films	Negotiable	Negotiable	Educational - Instructional
Maryland Center for Public Broadcasting	Yes	80-100	Educational/Consumer Affairs, CSK, Maryland State History, Art
People's Video	Negotiable	Negotiable	Community Issues
Portable Channel	Yes	75 +	Community Issues
Public Television Library	Yes	130-150	Educational, Cultural, Social Issues
3M	Yes	160 ++	V-D, TV Production
Time-Life Video	Yes	140 +++	Entertainment, Business, Education
University of Wisconsin-Milwaukee			
Instructional Media Lab	Yes	Negotiable	Conversations with Famous People
Videotape Network	Yes	Negotiable	Entertainment, Social Issues, Documentaries
Videopolis	Yes	Negotiable	Community Issues
WNET	Yes	125-175	Music, Social Issues, Art



TRAINING

Probably the most challenging part of implementing a new resource and service in an institution is the training process. No matter how carefully you have developed goals and objectives and selected your equipment and programs, if an equivalent amount of time has not been devoted to training, there is a risk that the new resource will only collect dust in a closet or meeting room. We have observed, for instance, the failure of the public education system to adequately train its personnel in the use of multi-media and AV equipment. With little or no training in the operation and uses of educational media hardware, most classroom teachers are unprepared and apprehensive about utilizing it as an integral part of their work.

We found one method practical and successful in training groups of teachers and students. Our training approach always dealt with two elements: 1) the actual operation of the hardware and, 2) the utilization of the hardware and software to meet the defined goals of the program. We were interested in not only developing skills in operation of the equipment, but, more importantly, in how to use the equipment and collection in creative and productive ways.

The training technique we used in our sessions utilizes experience as the basis for learning new skills. We tried to structure the sessions and tasks in such a way as to permit each participant to discover and learn the things they would need to know.

Four, two and one-half hour sessions and assigned activities between sessions were designed to permit participants to discover and learn on their own. We felt this would be a more beneficial method than giving four lectures telling people what to do.

The training process we used contained the following four dynamics:

1. For whatever reason, the *technology* of videotape as well as other media creates an anxiety in people which must be overcome. Telling someone that a machine is easy to operate is quite different from becoming comfortable using it. The required involvement of using the equipment in-between sessions forced participants to use it and the discussions on problems and frustrations which ensued helped to appreciably lessen any apprehension they might have had.
2. It was vitally important to the success of the program to *share our enthusiasm* for the collection with the librarians. Unless the librarians also had a working knowledge of the collection, they may have remained neutral towards it. The investment of time and energy in the training sessions insured at least some use of the collection by participating libraries. Also, working in groups helped to promote the enthusiasm of some for possible uses of the collection.
3. The elements of *experimentation* and innovation were an asset, for if there was no "right way" to do things, failure would become much more tolerable. In fact, we encouraged people to approach a problem in several different ways in order to discover what works and what doesn't.
4. *Performance/Evaluation* The assignments between sessions were effective in increasing participant *competence* and confidence and helped them to *evaluate* implementation of the collection into their particular library system. Since they were required to demonstrate their programs, they were able to receive feedback on ways to improve their work and helped them to better understand the uses and operation of the video.

During the training sessions two persons from our staff worked with each group of 15 people. Given the informality of the sessions, we found that two leaders were helpful in keeping the two and one-half hour sessions moving and interesting. Limiting the group size to 15 was also a necessity. The ratio of two to 15 is essential if each participant is to share in the group experiences and benefit from the interchanges. It is also much easier to instruct a small group of people in the use of the equipment, particularly when each participant was expected to use the equipment and set it up.

Librarians from various agencies were mixed together in training groups. Group members remained together throughout the four sessions. In addition to an outline of the training process, each participant was given an information packet, which we have included at the end of this section.

Training in the actual operation of the equipment was a necessary first step, but a small part of the entire program. The first session involved equipment training and becoming acquainted with the collection. Each participant learned how to use the TV and videocassette machine in the first half of the session. This consisted of a "hands on" experience in setting up and operating the units and in trouble shooting. We divided the group in two, so that each person had an opportunity to operate and adjust the TV and player.

Later in the session the machines were set up so that they wouldn't work unless adjusted properly. Participants were then able to trouble shoot some of the common problems which might occur on a day to day basis. Part of the information package included an instruction sheet on operation of the equipment as well as a trouble shooting guide for common problems.

Between training sessions participants were to use the equipment in their libraries as reinforcement of the training they received during the previous week. This hour or so of training, followed by their experience in using their own library equipment was more than adequate preparation for proper operation of the equipment. Problems that occurred were dealt with over the telephone or at the next training session.

A second essential part of the training, which began during the first session and continued throughout, was becoming familiar with the collection. In order for libraries to use the collection as a resource tool, each person needed to have the most comprehensive knowledge possible of the programs. We attempted to accomplish this on a number of different levels. In the first session we presented the collection in terms of the variety of programs, their sources, quality, and potential use. This made the task of obtaining a working knowledge of the more than 500 programs somewhat easier.

In addition, we presented each library with five programs representative of the variety found in the collection for their viewing in the week after the first training session. This selection of five tapes was exchanged each week for another set so that by the end of the sessions librarians were able to view at least 15 programs. Each librarian was required to show at least three programs to patrons as a way of getting acquainted with the quality and content of the collection as well as a way to find out the reactions of library users to the programs. User reactions helped librarians to select the 10 to 15 programs for their deposit collection and formed the basis for a discussion of patron use of the collection in the sessions to follow. Librarians gave an evaluation sheet to each person who viewed a video pro-

gram. The sheets asked for their response to the new service and the particular program they viewed.

Much of the time spent in the following sessions focused on the relationship between the librarian and the user and the formulation of methods which best serve the user's needs. Use of the collection as a reference tool and as an opportunity for independent study and enrichment were explored and evaluated. As librarians brought in the evaluation sheets from each preceding week, examples of programs and individual responses were shared. The weekly contact with users reinforced for the librarians the positive value of the collection and helped them determine uses for programs in the collection. The many favorable user reactions were a source of encouragement to the librarians regarding the possible uses of this new service.

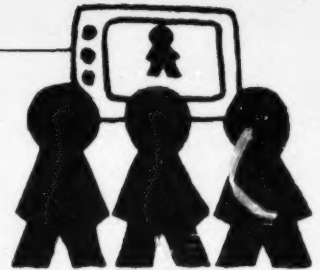
One of the tasks in the second session was to explore the potential of "on the air" TV programming in the library. There really has been little established use for the TV in libraries, so we took the opportunity to encourage everyone to explore the possible uses in their agencies. The experiences varied from showing Monday night football and the World Series to "Little House on the Prairie" and "Sesame Street." Some libraries just announced a program would be shown and allowed people to pick up headphones and watch, while others tried to use the program in relation to either library books or a specific program. The emphasis was on using the TV as a resource, which is a markedly different approach from the entertainment/escapism use often found in home viewing patterns. Almost all the uses were well received and provided excellent examples of what could be done.

While most of the training centered on videotape uses, the sessions also served as a vehicle for the presentation of the procedures and forms necessary to implement the distribution and circulation of the collection. These tasks were integrated into the sessions as they progressed.

The training sessions were also used as a vehicle for problem solving, whereby everyone could learn from each others' mistakes. It also increased their ability to cope with a variety of problems and boosted their confidence in problem-solving.

While librarians had to be trained in the use of video, organizations and institutions had to be informed of its availability in the libraries. In addition to sending notices to schools and organizations, we began to explore the need for outreach to groups. For many of them the collection could be an invaluable aid in group programming and training. Since many groups do not consider the library to be a part of their everyday experience, we felt it essential to establish a good rapport with and increase the awareness of these groups to the new service.

The success of the training program was in part due to the experiences encountered by the librarians between sessions. They were able to try out some of the things they learned in the training session as well as discuss problems and successes in the following session. The task-oriented approach allowed participants to define and experience approaches, uses and methods as they developed. Since there are no prescribed uses of videotape, our common experiences helped to define those uses which best suited individual libraries.



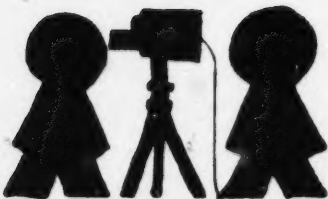
HARDWARE

The purchasing of equipment for a videotape project needs to be carefully thought out and researched in relation to your specific uses, budget, and program needs. Depending on the quality and durability of the equipment you buy, it should be able to withstand regular use over many years with minimal maintenance and performance problems. It should be selected to function in a way which best serves your needs with the least amount of effort on the part of the operator.

A complex, razzle-dazzle unit may offer many outstanding features, but may cause frustration and consume too much of the operator's time and, as a result, may be used much less than a simple model with fewer "extra" features.

The purchase of video equipment and accessories will be a major portion of a program's budget. In our case, over 50% of the budget was consumed by equipment purchases. With such a large, long-term capital investment, mistakes can be very expensive and often very permanent. The homework done in advance is well worth the time and energy. You are likely to discover, as we did, that some good shopping and bargaining can get you a lot more for your money without sacrificing quality or performance.

The purchase of videotape machines will probably be the most time consuming procedure of all. Because they are the most complicated units in your purchase you will obviously want a good product, but just as important is good, reliable *service*. Ideally, you will want to buy locally for convenience, quick repair, and accountability. However, most cities do not have many video equipment vendors and few have adequate service facilities. Start to visit and evaluate the vendors in your area, the brand names and models they handle, their service, the amount of business they do, and who their customers have been. Contact people who have had experience with the various companies and see if the reports match. Most schools, universities, and technical schools have equipment, and are an excellent resource for information about the equipment as well as the vendors. The vendor may be a more important consideration than the brand name or the price. If you decide that you cannot buy locally but expect to have heavy use of the equipment, you may find yourself spending more time on the machinery than you can afford.



VIDEO EQUIPMENT

In selecting our particular videotape equipment, we identified the specific features and qualities most suitable for our needs. In comparing various brands we considered the following:

1. **TRACK-RECORD** - How well the equipment functioned for others. Does it stand up well under continued and heavy use? If the model is relatively new, do we want to gamble on its performance?
2. **FUNCTIONS** - Does the equipment seem mechanically easy to operate and does it offer all the functions we need, such as pause, headphone input, record capabilities, etc.?
3. **SERVICE** - Is there adequate service available for the model? How far away is it? What reputation does the firm have?
4. **PRICE** - What differences are there in price? What functions are worth more money? Does the price include one year parts and labor?

In selecting a format for the video machine there are only three basic options: the 1/2" reel-to-reel, the 3/4" videocassette, and the 1/2" video cartridge. Because our program would require many individual daily viewings, we decided that the video cassette was the most practical, durable, and economical format to buy. The 1/2" reel to reel was eliminated because of the inconvenience of tape threading for the novice user and the shorter "tape life" resulting from constant handling. The 3/4" cartridge was eliminated because the maximum length of a reel was only one-half hour, and few programs are distributed on that format.

Upon deciding on the cassette format, we began shopping around for the particular features which would best serve our needs. Our evaluation of various models is detailed below to show our approach in purchasing. Our purchases should not be construed as an endorsement for any brand since models change and are often improved. Our shopping and purchase of equipment took place between March and June, 1975.

OUR CONCLUSIONS ON VARIOUS MODELS

PANASONIC - This was a more recent model that we were reluctant to purchase because it had not had much use by the organizations we contacted. Its most undesirable feature was the electronic loader. Instead of manually lowering and ejecting the tape, this model electronically raises and lowers the cassette. This function increased the probability of additional repair problems, as well as causing potential operating problems. It also had no headphone output.

WOLLENSAK - Watch out! This model is no longer in production. The insides are Sony, but the model never incorporated improvements now found on the Sony.

CONCORD - Ditto. This model was the same as Panasonic, but is no longer in production.

SONY - This was our choice for a variety of reasons. Sony was the first to market the cassette in the U.S. and managed to corner the market. As a result, many people have had experience

with it and it seems to have performed well. The player has a pause mode which offers certain advantages. The recorder has separate audio meters for each channel which offers a recording advantage over all other models.

JVC - While this unit has been on the market for awhile, our own experience as well as others did not speak well for the unit's performance. It has no pause, or head phone output and no electrical outlet in the back. The edit function on the recorder is so primitive that it actually offers no advantage in production.

TELEMATION - This unit met our basic needs and had the advantage of potentially few repair problems. However, because of the lack of field experience and limited production it was too much of a gamble especially since we were buying 27 machines.

DEVELOPMENT OF BID SPECS

The bidding process, whether formal or informal, is a valuable way of getting a good buy. Examples of our bid specs shown below indicate some things to consider when preparing a bid. It is important to be as specific as possible about what you want regarding equipment, service, and delivery. If you must go through a formal bid procedure, make sure all possible requirements are listed. Once the bids are let, changes are very hard to make. The lowest bidder will be selected and you may not receive all the features you need. We found it more economical to have a series of separate bids for each item we were purchasing: such as TVs, headphones, videocassette equipment, carts, junction boxes and blank tape.

Included in our bid specs were terms for delivery and service, which can be crucial elements in the entire process of making the videotape collection available.

Ideally, you want the delivery of equipment as close to start up time as possible. For all but one of our bids this worked well. However, because of some changes made in the bid specs by the city budget office, we were unable to require delivery on request for the videocassette equipment. As a result, the video equipment was delivered so early that the 90 day warranty on labor expired while the equipment was still in storage!

A service contract is an agreement with the company from which you bought equipment to provide service. It generally includes parts, labor, and loaners over a specified period of time; for an agreed upon amount per unit.

Some equipment does not have a one year warranty on parts and labor. With the video equipment, we decided that it would be more economical and desirable to purchase service and maintenance than to gamble that our repair bills would be less than the cost of the service contract. Without a service contract there is no assurance of a loaner, so that when a few units are down and out for two weeks to a month, so is your program. Our contract also specified that three routine check-ups be done throughout the year. This sort of preventive maintenance should avoid serious damages resulting from normal wear and should provide longer equipment life and better performance.

EQUIPMENT BUDGET

ITEM	PROPOSED			ACTUAL		
	PROPOSED BUDGET	QUANTITY	PROJECTED UNIT COST	QUANTITY PURCHASED	UNIT COST	TOTAL COST
Junction Box	\$ 459.00	27	\$ 17.00	25	\$ 8.63	\$ 215.75
Storage Cabinet	600.00	6	100.00	6	64.80	388.80
Camera, Microphone, Lens, Tripod	900.00	1	900.00	2	900.96	1,801.92
Carts	1,350.00	27	50.00	25	44.75	1,118.75
				2	30.00	60.00
Earphones	1,728.00	216	8.00	200	5.39	1,121.12
Videoplayers	26,000.00	26	1,000.00	18	1,039.45	20,512.02
Videoplayer/Recorder	1,500.00	1	1,500.00	9	1,312.00	11,808.00
Service Contract	2,775.00	27	100.00			
Televisions	10,800.00	27	400.00	27	356.36	9,611.72
½ Hr. Video Cassettes	9,425.00	650	14.50	745	14.50	10,802.50
1 Hr. Videocassettes	1,050.00	50	21.00	75	20.25	1,518.75
Tapes Produced	25,000.00	—	—	195	(\$130 average cost/program)	25,000.00

GENERAL SPECIFICATIONS FOR ALL EQUIPMENT

GENERAL: It is the intent of this specification to describe the minimum requirements for item to be purchased by the City of Milwaukee for the Milwaukee County Federated Library System. All parts items or features not specifically mentioned, which are necessary or which are regularly furnished in order to provide complete units, shall be furnished by the successful bidder at the bid price and shall conform in strength, quality of material and workmanship to that usually provided by the engineering practice indicated in this specification.

WARRANTY: As the City of Milwaukee is obligated to purchase equipment which will give service during a long life, the successful bidder shall furnish a warranty that the equipment bid on is suitable for the service intended in accordance with the specification. The bidder shall agree to replace, install or correct any defective parts for a period of 90 days, at no expense to the City.

SERVICE FACILITIES: There shall be a service facility with a reasonable stock of repair parts for the equipment bid on within Milwaukee County or adjoining counties. Bidders shall have a regularly established service dept. and have in their employ a minimum of two (2) qualified technicians working full time at the same location.

AWARD AUTHORITY: The Central Board of Purchases will be the sole judge of the quality, construction and suitability of the equipment and services offered for the work to be performed in its determination of the successful bidder.

AWARD: The contract will be awarded to the lowest responsible bidder complying with the specification and the conditions of the invitation for bids, provided his bid is reasonable and it is in the best interests of the City of Milwaukee to accept it. The bidder to whom the award is made will be noti-

fied at the earliest possible date. The Central Board of Purchases, however, reserves the right to reject any and all bids. It also reserves the right to reject the bid of a bidder who has previously failed to perform or complete contracts of a similar nature on time, or the bid of a bidder who is not in a position to perform the contract.

DESCRIPTION OF EQUIPMENT: A bid will not be considered if a bidder has failed to show without doubt that he is bidding on regularly manufactured equipment, tried, proven and in current use. A list of 3 or more users shall be furnished upon the request of the Central Board of Purchases after bid opening. Printed literature describing the particular equipment (make, model and manufacturer's rating) shall be included with an acceptable bid.

INTERCHANGEABILITY: All similar equipment purchased under one contract shall have interchangeable component parts.

LATEST MODEL: Bidder shall bid on the latest model of this type of equipment manufactured by the concern which he represents. Equipment shall be new and unused. Factory rebuilt equipment will not be considered. All models bid shall be equipment that will continue to be manufactured to the best knowledge of the bidder.

DEMONSTRATION: Upon request, bidders shall submit equipment on which they bid for demonstration before the award of contract.

SERVICE REQUIREMENTS: This section describes the intended use for the different items to be purchased.

UNSATISFACTORY EQUIPMENT: Bids will not be considered for equipment or material which has previously failed to perform satisfactorily.

TECHNICAL REQUIREMENTS: All features below shall be incorporated in the equipment and all items furnished and installed into a complete unit ready for operation.

VIDEO EQUIPMENT

VIDEO CASSETTE PLAYERS - Sony VP-1200 or equivalent with the following features and accessories: headphone output, pause button, mechanical loader for tape, RF unit, no repeat switch, 120v - 60 Hz AC output for receivers, cables and connectors, and dust cover.

VIDEO PLAYER/RECORDER - Sony V0-1800 or equivalent, with the following features and accessories: same requirements as player, two separate audio inputs, two separate audio V-U meters, two separate audio dials for adjusting levels, and audio out capability.

CAMERA - Panasonic B & W 341-P or equivalent with the following features and accessories: power source: 120v - 60Hz, Vidicon tube: 2/3" mesh vidicon, viewfinder attached to camera, horizontal resolution: 550 lines, standard accessories: coaxial cable.

LENS - Portapak or equivalent with the following features: manual zoom lens 12.5-77 mm, F-stop 1.8, C-mount.

MICROPHONE - Electro-Voice 635A or equivalent with the following features: Omni-directional, dynamic, 80-13K Hz, 10-z, -55db.

CAMERA TRIPOD - CGW/C4 Davis and Sanford or equivalent with the following features and accessories: Spring head, dolly.

SERVICE CONTRACT: For 26 videoplayers and one (1) Video Cassette Recorder.

1. *Length* - The service contract shall begin upon expiration of the warranty of each unit and shall extend 1 full year after that date. The contract shall include parts and labor for one (1) year.
2. *Preventative Maintenance* - Quarterly checkups shall be made at three (3) month intervals starting at the expiration of the warranty period. Checkups shall include: inspection of all equipment for proper operation and replacement of any worn parts; making any necessary repairs possible on site; checking all cables and wiring for proper connections; cleaning and lubricating; adjusting record and switching devices to optimum performance levels; upon completion of above, operate all equipment in each mode to ascertain proper operation.
3. *Loaners* - During the period when equipment is removed for service, the vendor shall provide a loaner unit where possible.
4. *Service Calls* - There shall be a twenty-four (24) hour response to calls for service.
5. *Down Time* - Any down time beyond two (2) weeks shall be added to the length of the service contract.
6. *Replacement* - If during the first year of operation, an item of equipment requires three or more repairs for the same malfunction, that piece of equipment shall be replaced at no cost with a new machine of the same model.
7. *Location* - All maintenance for quarterly checkups, and all pickups and delivery will be made at the Central Library, 814 W. Wis. Ave.

TELEVISION EQUIPMENT

The video cassette can be used with a regular TV or with a TV/monitor. The advantage of getting the TV rather than TV/monitor is that the regular TV is much less expensive. The advantage of the TV/monitor is that it allows you to record programs off the air. We found the picture quality for videocassette programs to be about the same on both the regular TV and the TV/monitor.

We wanted a 19" monitor so that groups as well as individuals could view programs. With a 19" monitor up to 20 to 30 persons can view a program adequately. We also wanted a unit which could receive regular TV over the air with an earphone output so that agencies could use TV programs in the library if they so desired.

Picture stability is a serious consideration. Because many of the tapes were done with varying degrees of quality they would sometimes distort on the TV because of poor signal quality. Some TVs had a higher tolerance for poor signals than others. We requested that all units submitted for purchase be available for testing. Once the bids were in and the units submitted, an engineer came in and tested the TVs and TV/monitors. His recommendations and ours were to purchase a 19" Panasonic portable TV. The Sony Triniton was not included in any of the bids. The Triniton is the best unit available and is used by many cassette owners. However, upon comparing prices we found the Triniton to be too expensive for the difference in quality.

ACCESSORIES

HEADPHONES - Each library was given eight headphones for patrons' use so that the sound would not carry throughout the library. We wanted cheap, durable, monaural headphones with good sound. Cheap ones are less likely to be ripped off. The Avedex headphones we purchased were about \$5.00 a unit. There are many other brands which are equally inexpensive and durable. Audio headphones for record players work as well. Always test before purchasing.

JUNCTION BOXES - Junction boxes are important. They allow a number of patrons to listen to tapes simultaneously with the headphones. Again, there are a variety of audio junction boxes on the market. The one we chose was the GHC @\$8.75 which has eight headphone inputs with individual volume control.

CARTS - There are many types of carts on the market. The only thing we might suggest is that there is no particular reason to buy an AV cart. An office utility cart, which can be purchased for a fraction of the price, is quite adequate. If you don't plan on moving the equipment, there may be no need for a cart.

BLANK TAPE - Because we planned to copy many of the programs in the collection ourselves, we needed a large amount of blank videocassettes. By anticipating our needs for the first year we were able to save a lot of money. Scotch and Sony tapes are adequate. The only loser we found was Memorex

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Bulletin for Film and Video Information, Anthology Film Archives, 80 Worster St., New York, N.Y., 10012, \$20/year.

CableLibraries, C.S. Tepfer Publishing Co., Inc., 607 Main St., Ridgefield, CT., 06877, \$15/year.

CVRP Patch Panel, San Francisco Public Library, SAn Francisco, CA., 94102, individuals \$10/year, institutions \$20/year, 10 bi-monthly issues.

Challenge for Change, National Film Board of Canada, P.O. Box 6100, Montreal 101, Canada, Free.

Media Information, Broadcasting and Film Commission, National Council of Churches, 475 Riverside Drive, New York, N.Y., 10027, \$10/year, 12 issues.

Media and Methods, 134 North 13 St., Philadelphia, PA., 19107, \$9/year, 9 issues.

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TeleVisions, P.O. Box 21068, Washington, D.C., 20009, \$10/year, 10 issues.

Videoplayer, Suite 213, 13273 Ventura Blvd., Studio City, CA, 91604, \$12/year.

SOURCE BOOKS—SOFTWARE AND HARDWARE

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SONY VIDEOCASSETTE PLAYER AND PLAYER/RECORDER OPERATION WITH A PANASONIC 19" COLOR TV RECEIVER

BEFORE YOU BEGIN . . .

- Be sure all power is *off* on the videocassette machine and TV

SETTING UP THE EQUIPMENT . . .

- Plug **VIDEOCASSETTE POWER CORD** (thick grey cord) with 3 holes into the rear panel of videocassette machine (AC - in)
- Plug 3 pronged end of **VIDEOCASSETTE POWER CORD** into the wall
- Plug **TV POWER CORD** (Black plug attached to back of TV) into the rear panel of the videocassette machine (AC - out)
- Attach **COAXIAL CABLE** (thin black cord with ends that are exactly the same) to the rear panel of the TV (75) and videocassette machine (RF out)
- Set **CHANNEL SELECTOR** located on the rear panel of **VIDEOCASSETTE** machine to **CHANNEL 3**
- Set **TV CHANNEL SELECTOR** on upper right side of TV to **VHF CHANNEL 3**
- Set **MONITOR SELECTOR** on the rear panel of videocassette machine to **COLOR** (This should be on color for all programs—B & W and color)

TO VIEW A PROGRAM . . .

- **TURN ON TV** by pressing power tab located on upper right side of TV
- Check to see if TV is **SET TO VHF CHANNEL 3**
- **TURN ON VIDEOCASSETTE MACHINE** by pushing power switch (green) located on left side of machine
- **INSERT VIDEOCASSETTE INTO THE MACHINE**
 - Pull **EJECT LEVER** towards you
 - Slide videocassette into tray with *metal plate* on videocassette *facing the machine*
 - Push videocassette *all the way in* until it drops into the machine from its own weight

DO NOT USE EJECT LEVER TO LOWER VIDEOCASSETTE INTO THE MACHINE

- **PRESS REW** (rewind) button to be sure tape is at the beginning
 - if tape is already rewound the **REW** button will *not* pop up automatically (tape is rewound if reel in videocassette is *not* turning)
 - **PUSH STOP** (blue) button
- **PRESS FWD** (forward) button down firmly
 - **ORANGE STAND-BY** light will go on for a few seconds while tape is pulled from the videocassette into the machine

DO NOT TRY TO REMOVE TAPE WHILE ORANGE LIGHT IS ON OR TAPE IS PLAYING IN THE MACHINE

DO NOT PRESS FWD, F.FWD OR REW BUTTONS OR TURN POWER OFF WHILE ORANGE STAND-BY LIGHT IS ON OR TAPE IS PLAYING IN THE MACHINE

ADJUST SOUND . . .

- Set **AUDIO MONITOR** located on left side of videocassette machine to **MIX**
- If there is no sound when set to **MIX** try **CH-1** (Channel 1) or **CH-2** (Channel 2)
- Adjust volume on TV as in normal TV viewing
- **WITH HEADPHONES**
 - Volume can be adjusted using knobs on **JUNCTION BOX**
- **HEADPHONE SELECTOR** button located on left side of videocassette machine provides 2 listening levels regardless of which channel you use. Position 2 gives a louder volume.
- **TUNE PICTURE** as in normal TV viewing once program is playing to obtain a clear, sharp picture.

TO PAUSE MOMENTARILY WHILE VIEWING A PROGRAM . . .

- **PRESS PAUSE** (blue) button located on right side of videocassette machine. **BLUE LIGHT** will go on, picture will disappear.
- Begin playing program by pressing pause button again.

DO NOT TRY TO REMOVE TAPE WHILE PAUSE BUTTON IS ON OR PROGRAM IS PLAYING

TO STOP VIEWING A PROGRAM . . .

- **PRESS STOP** button - orange stand-by light will go on as tape is returned to the videocassette
- **PRESS REW** button so that program is ready for next viewing. **REW** button will pop up automatically
- **PULL EJECT LEVER** and remove videocassette
- **PUSH EJECT LEVER** to replace empty tray
- **PRESS POWER** (green) button to turn videocassette machine off
- **PRESS POWER** button on TV to turn TV off

AUTOMATIC REWIND . . .

- If videocassette is left playing until it reaches the end of the tape it will stop automatically and rewind
- **REMOVE TAPE** from machine in same way that you would if you had rewound the tape

REWINDING AND FAST-FORWARDING A PROGRAM . . .

- The **REW** and **F.FWD** button may be pressed as long as the machine is in the stop mode. The **ORANGE STAND-BY LIGHT MUST BE OFF**.
- The **STOP** button may be pressed at any time while a tape is fast forwarding or rewinding
- The tape will automatically rewind if the program is fast forwarded to the end of the tape.

REPEATING A PROGRAM AUTOMATICALLY . . . (Available on videocassette player only)

- **PRESS REPEAT** button on the right hand side of the videocassette player—program will then automatically rewind at the end of the tape and begin playing again

TROUBLE SHOOTING IF PROGRAM DOESN'T PLAYBACK PROPERLY

PROBLEM

1. **NO SOUND** while program is playing
2. **PROGRAM DOESN'T APPEAR ON TV** even though it's running in the **FWD** mode in the videocassette player
3. Tape does not play when **FWD** button is pushed
4. Program is playing but picture is hooking at the top of the screen
5. Program is playing but streaks of snow or fuzziness appear periodically in picture
6. Rewind button stays down and tape is not moving in the cassette
7. Program is playing and someone turns power button off or pulls plug from wall

CURE

- Check volume on TV if you're not using headphones
- Check volume on headphone junction box where headphone is plugged into box
- Check to see if junction box is plugged into front of videocassette player
- Check **AUDIO MONITOR SWITCH**—if there's no sound on **MIX** try Ch-1 or Ch-2
- Is the TV on?
- Is the TV plugged into the back of the videocassette player?
- Is the coaxial cable connected properly to the TV *and* videocassette player?
- Is the TV set to Channel 3?
- Is the Channel Selector on the rear panel of the videocassette player set to Channel 3?
- Is the power for the videocassette player turned on?
- Is the **PAUSE BUTTON PRESSED**?
Press it again and the program will begin playing
- Adjust the **SKEW** button located on the left hand side of the videocassette player
- Adjust the **HORIZONTAL** control located in the back of the TV on the left side
- Adjust both skew and horizontal until it is as straight as it can be
- Pull up **TRACKING CONTROL** located on left hand side of the videocassette player.
Slowly turn the knob to the right or left until the picture is stabilized and snow disappears.
- Press stop
- Check to see if the repeat button is pressed down.

CAST OF CHARACTERS

INPUT Community Video Center—is a non-profit neighborhood video center, which lends ½" videotaping equipment and provides training in its use as an alternative method for the expression of community interests and concerns. Program planning and training is also provided to institutions and community groups interested in using videotape technology. The Center has also been active in the development of cable television in Milwaukee and has researched community uses of cable.

WMVS-TV Channel 10/WMVT-TV Channel 36—are the Public Television stations in Milwaukee and are licensed by the Milwaukee Area Technical College.

Milwaukee Area Technical College (MATC)—serves four county areas in and around Milwaukee providing vocational and adult education. Besides acting as the licensee of Channel 10/36, the MATC also offers two additional programs: TV High School and College of the Air, which broadcasts on Channel 10/36.

Community Video Exchange—was a two-year pilot project sponsored by INPUT Community Video Center in cooperation with WMVS-TV (Channel 10) which explored the expanded uses of videotape programming in the community. The project was funded by the Patrick and Anna M. Cudahy Fund, the Milwaukee Foundation, and the Johnson Foundation. The Milwaukee Public Library provided space for the operation of the project in the Milwaukee Public Library Central from February 1974 to December 1975.

The Milwaukee Public Library—is the library system for the City of Milwaukee and consists of the Central Library and 12 neighborhood branches.

The Milwaukee County Federated Library System—consists of 23 libraries throughout Milwaukee County, including Milwaukee and the MPL. The Federated System was the unit which was funded to absorb and expand the services of the CVE and now operates the videotape project out of its Multi-Media Office.

CREDITS

This neat program and handbook resulted from the collective efforts of INPUT Community Video Center, WMVS-TV and friends. Special thanks to:

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Copies of this booklet are available for \$2.00 from:

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